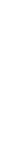# architecture fiction
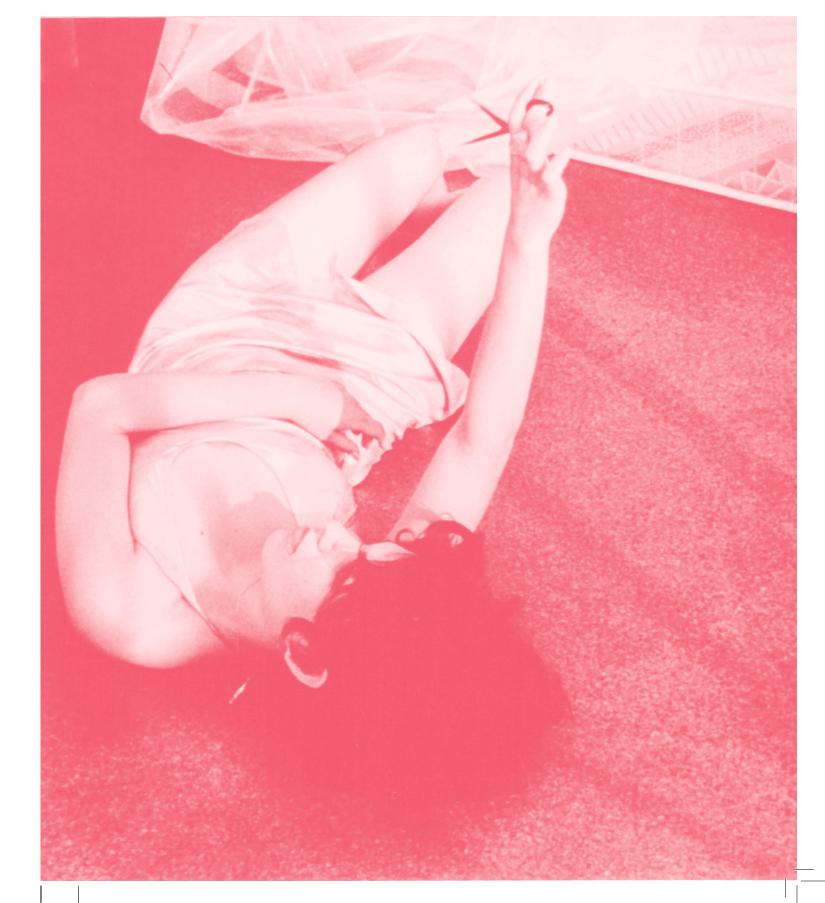# fallen angels,
wong kar-wai 1995

by Filipe Silva

Fiction merged with documentary and the film was permeated by that urgency of capturing what was happening, by the feeling that all was fleeting, like youth, or hope, or the construction of the subway, which was heading for completion and had to be caught on film then or never. Cinema and the moment, Carla Bolito's face, her life, the way the character was portrayed, it all converges to that moment of the shooting and that moment of the city and of the country, the moment of light, the moment in which we are all alive. Life as conflict, as tension, as crisis.

We've been partners for 155 weeks now.
We seldom see each other.

back (to the future)

In its first issue, JACK travelled to the 1960s and dedicated its dossier to Paulo Rocha's seminal work, the film *Os Verdes Anos*. In its second issue, JACK comes back by moving forward and into the 1990s, more specifically into *Corte de Cabelo*, by Joaquim Sapinho, who, coincidently, was Paulo Rocha's student and worked as his assistant, in the late 1980s. Following the pre-revolutionary decade of the first issue, JACK now steps into the decade subsequent to Portugal's entry to the EEC, which naturally brought on a new sense of self to the country's path of democratic reconstruction. Both through the *Corte de Cabelo* dossier and the ensuing interview with architect Manuel Graça Dias, JACK revisits this period of political, social and cultural regeneration, acknowledging its historical realities and nuances by addressing its representations in film, in architecture and in the increasingly and definitive urban, postmodern culture that was taking shape. This means, of course, that JACK also found a particular relevance in bringing *Corte de Cabelo* into the present day, one that prompted the creation of a new poster, a new representation of its layered meanings.

As before, JACK continues to delve into some of cinema's more methodological issues and into its capacity to produce powerful, sometimes even mythical imageries, spaces, contexts and stories: from the iconographic interpretation of Wim Wenders's wandering about in the American desert of *Paris, Texas*, through the analysis of the spatial apparatus contained in the very composition and editing of the cinematographic frame, to the discussion on the ambiguities between reality and image, their modes of articulation, opposition or outright similarity in cinema's purpose to create trustworthy representations of our existence in space and time. Such issues, are, in fact, what extensively connects cinema and architecture and through them JACK wishes to keep exploring the overlapping of the two disciplines. With this in mind the new feature Architecture Fiction was created as a mixed construction of an architectural and a cinematic spatiality, one that wishes to condense the fictional and narrative qualities of both subjects.

JACK is grateful for the enormous generosity and effort of all who contributed to it. And because there are still so many relevant contributions to be made, JACK intends to, once again, commit to its future, and come back.

this issue is dedicated to
Paulo Varela Gomes (1952–2016)

ANTÓNIO ROMA TORRES (1947)

Psychiatrist and film critic for *Jornal de Notícias* (1975-2001), the weekly *Voz Portucalense* (1971-1974) and the film magazine *A Grande Ilusão* (1984-1996). Author of the books *Cinema Português, Ano Gulbenkian* (1974), *Cinema, Arte e Ideologia* (Edições Afrontamento, 1975), *Cinema Saúde Doença* (Org., 2010), *O Rei da Áustria* (2014), *Novo Céu* (2014) and *Escura Primavera* (2018).

CARLOS CORAIS (1952)

Artist, professor at the School of Architecture of University of Minho (1998-2015) and director of the Museu Nogueira da Silva (2007-2015). Has been working and exhibiting regularly since 1990 on drawing, painting, engraving and sculpture. His last exhibition, *O Interior é o Exterior* (2017) was held at Museu Nogueira da Silva.

FILIPE SILVA (1980)

Architect, professor at the School of Architecture of University of Minho. Co-founder and partner of the architecture firm B612 Arquitectos. Has been exploring and exhibiting on the theme of spatial representation through drawing, collage and sculpture. *Agora que a Noite Acabou* (Collages and sculptures, Galeria Objectos Misturados, Viana do Castelo, 2017) and *Ponto, Lugar em que Alguma Coisa Está* (Drawings, Espalo Temporada, 2018) are two of his most recent exhibitions.

FRANCISCO FERREIRA (1968)

Architect, professor at the School of Architecture of University of Minho, where he teaches, among other subjects, the course Cities and Cinema. Researcher at Lab2PT, University of Minho. Directed two short films on architecture, *Panorama* (2013) and *Anywhere* (2014).

JOAQUIM SAPINHO (1965)

Filmmaker, producer at Rosa Filmes and professor at the Lisbon Theatre and Film School. Directed *Corte de Cabelo* (1995), *A Mulher Polícia* (2003), *Diários da Bósnia* (2006), *Deste Lado da Ressurreição* (2011). Co-curated the film cycle Harvard na Gulbenkian — *Diálogos Sobre o Cinema Português e o Cinema do Mundo* (2014-2015). Co-author, with Apichatpong Weerasethakul, of *Liquid Skin*, an installation in the Sala das Caldeiras at the Tejo Power Station for the opening of MAAT – Museum of Art, Architecture and Technology (2016). Summer Guest at the Calouste Gulbenkian Museum and author of an installation at the museum's Modern Art Hall created from chosen pieces of the Calouste Gulbenkian Museum Collection (2018).

JORGE GOROSTIZA (1956)

Architect and urbanist. Author of the books *Cine y arquitectura* (1990), *Peter Greenaway* (1995), *Directores artísticos del cine español* (1997), *La imagen supuesta* (1998), *Tener y no tener / Casino* (1999), *Constructores de quimeras* (1999) and *La arquitectura de los sueños* (2001). Together with Ana Pérez, he published *Blade Runner* (2002), *David Cronenberg* (2003), *Gerardo Vera, Reinventar la realidad* (2005) and *La profundidad de la pantalla, arquitectura + cine* (2007). Director of La Filmoteca Canaria between 2000 and 2005.

JORGE LEITÃO RAMOS (1952)

Electrical engineer, professor and film critic for *Jornal Novo* (1975-1976), *Diário de Lisboa* (1976-1988) and *Expresso* (1988–present day). Author of the books Sergei Eisenstein (1982), *Dicionário do Cinema Português 1962-1988* (1989), *Dicionário do Cinema Português 1989-2003* (2005), *Fernando Lopes – Um Rapaz de Lisboa* (2012) and *Dicionário do Cinema Português 1895-1961* (2012).

LUIS URBANO (1972)

Architect, professor at the School of Architecture of Porto University. Researcher at CEAU/FAUP. Coordinated the research project *Silent Rupture. Intersections between architecture and film. Portugal, 1960-1974* (2010-2013). Editor of the books *Revoluções* (2013), *Circa 1963* (2018) and author of the book *Histórias Simples* (2013). Directed the short films on architecture *Sizígia* (2012), *The house next door* (2012) and *How to draw a house* (2014).

MANUEL GRAÇA DIAS (1953)

Architect, professor at the School of Architecture of Porto University. Author of the books *Macau Glória: A glória do vulgar* (1991); *Vida Moderna* (1992); *Ao volante pela cidade* (1999); *O homem que gostava de cidades* (2001); *Passado, Lisboa, presente, Lisboa, futuro* (2001); *30 exemplos: Arquitectura portuguesa no virar do século XX* (2004); *Manual das cidades* (2006); *11 Cidades/Cities, projectos/projects 1995-2005* (2006); *Arte, arquitectura e Cidade* (2011) and *Ao volante pela cidade: Paulo Mendes da Rocha* (2014). Directed the short films on architecture *A Encomenda* (2013) and *A Limpeza* (2013).

PEDRO AIRES (1993)

Architect, recently graduated from the School of Architecture of University of Minho with the Master thesis *Linha do Corgo*. Works as an architect at *Santelmo e Pereira, Arquitectos* (Vila Real).

PEDRO BANDEIRA (1970)

Architect and professor at the School of Architecture of University of Minho. Researcher at Lab2PT, University of Minho. Author of the books *Projectos Específicos para Clientes Genéricos* (2006), *Escola do Porto: Lado B* (2014) and *2012 Arcosanti* (2017). Co-founder and partner of *Pierrot Le Fou*, an independent publishing house dedicated to photography.

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CENTRO DE ESTUDOS DE ARQUITECTURA E URBANISMO CEAU

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JACK BACK PACK

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